

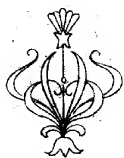
*DAILY STUDIES.*

*EXERCICES JOURNALIÈRES.*

**T**ägliche  
**S**TUDIEN  
für  
PIANOFORTE  
von

**TAUSIG - EHRLICH.**

Komplett in zwei Bänden.



Mit Terzenskalen in allen Tonarten  
und Chromatischer Tonleiter in Doppelgriffen  
von  
**K. TAUSIG.**

Ausgewählt und neu herausgegeben von

**GUSTAV DAMM.**

(THEODOR STEINGRÄBER.)

**1. BAND.**

Eigentum  
von

**HEINRICHSOFEN'S VERLAG, MAGDEBURG.**

Aufgenommen in die  
**EDITION STEINGRÄBER**

## Vorbemerkung.

### PREFATORY NOTE. — OBSERVATION INTRODUCTRICE.

Als Vorbereitung auf Tausig's Tägliche Studien erschien  
**Tausig-Vorstufe, Technische Übungen** aus den bewährten Unterrichtswerken von  
**L. Knina, K. Lütseh, Ed. Mertke, J. Pischna, R. Schwalm und B. Wolff.**  
In folgerechter Ordnung herausgegeben von **Gustav Damm.** Edit. Steingräber N° 911.

*There has been issued as a preparatory course to Tausig's Daily Studies the  
"TAUSIG PREPARATORY GRADE", which consists of technical studies from the re-  
cognised efficient works of L. KNINA, K. LÜTSCHE, ED. MERTKE, J. PISCHNA, R. SCHWALM,  
and B. WOLFF. Arranged in graded sequence and edited by GUSTAV DAMM. Steingraeber  
Edition N° 911.*

Il vient de paraître, comme moyen préparatoire aux Études journalières de Tausig, la  
**MÉTHODE PRÉPARATOIRE AU TAUSIG**, qui contient études techniques choisies des œuvres  
bien estimées de **L. KNINA, K. LÜTSCHE, ED. MERTKE, J. PISCHNA, R. SCHWALM et B. WOLFF,**  
arrangées en séquence graduée et éditées par **GUSTAV DAMM.** Edition Steingraeber N° 911.



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# MUSIK-TASCHENBUCH

von HUGO RIEMANN. Gedenkausgabe.

Edition Steingräber Nr. 60.

Inhalt: Hugo Riemann-Gedenkschrift (Dr. W. Niemann); Erklärung der musikalischen Kunstaussdrücke (Dr. H. Riemann); Kurzgefaßte Harmonielehre (Dr. H. Riemann); Anleitung zum Gebrauch der Technischen Übungen (Dr. H. Riemann); Zur Pädagogik des Geigenspiels (E. Beyer); Orgel und Harmonium (S. Karg-Elert); Mozartkurse (Lilli Lehmann); Gesang ist so alt wie die Menschheit (B. Schneider); Katechismus der Musik (O. Schwalm); Tabellen zur Musikgeschichte (Dr. H. Riemann).

KARL TAUSIG.

## TÄGLICHE STUDIEN.

DAILY STUDIES. EXERCICES JOURNALIERES.

## 1. BAND.

Das Weiterführen unvollständig notierter Übungen ist bei den Molltonarten stets in der harmonischen Molltonleiter vorzunehmen.  
*The further practice of incompletely written-out exercises is, in minor keys, invariably to be carried on in the HARMONIC Minor Scale.*  
 L'étude des autres exercices dont la notation est incomplète devra se faire, dans les gammes mineures, invariablement en mineur harmonique.

## Übungen mit ruhiger Handhaltung.

EXERCISES WITH MOTIONLESS HANDS. EXERCICES AVEC LES MAINS EN REPOS.

1. Linke Hand eine Oktave tiefer. *Left hand octave lower.* Main gauche d'une octave plus bas.

1. *legato*  
 1 2 2 1 2 2  
 5 4 4 5 4 4  
 1 2 2 1 2 2  
 1 2 3 3 1  
 5 4 3 3 5  
 1 2 3 3 1  
 2 1 2 1  
 4 5 4 5  
 2 1 2 1



6 I.

5.



6.



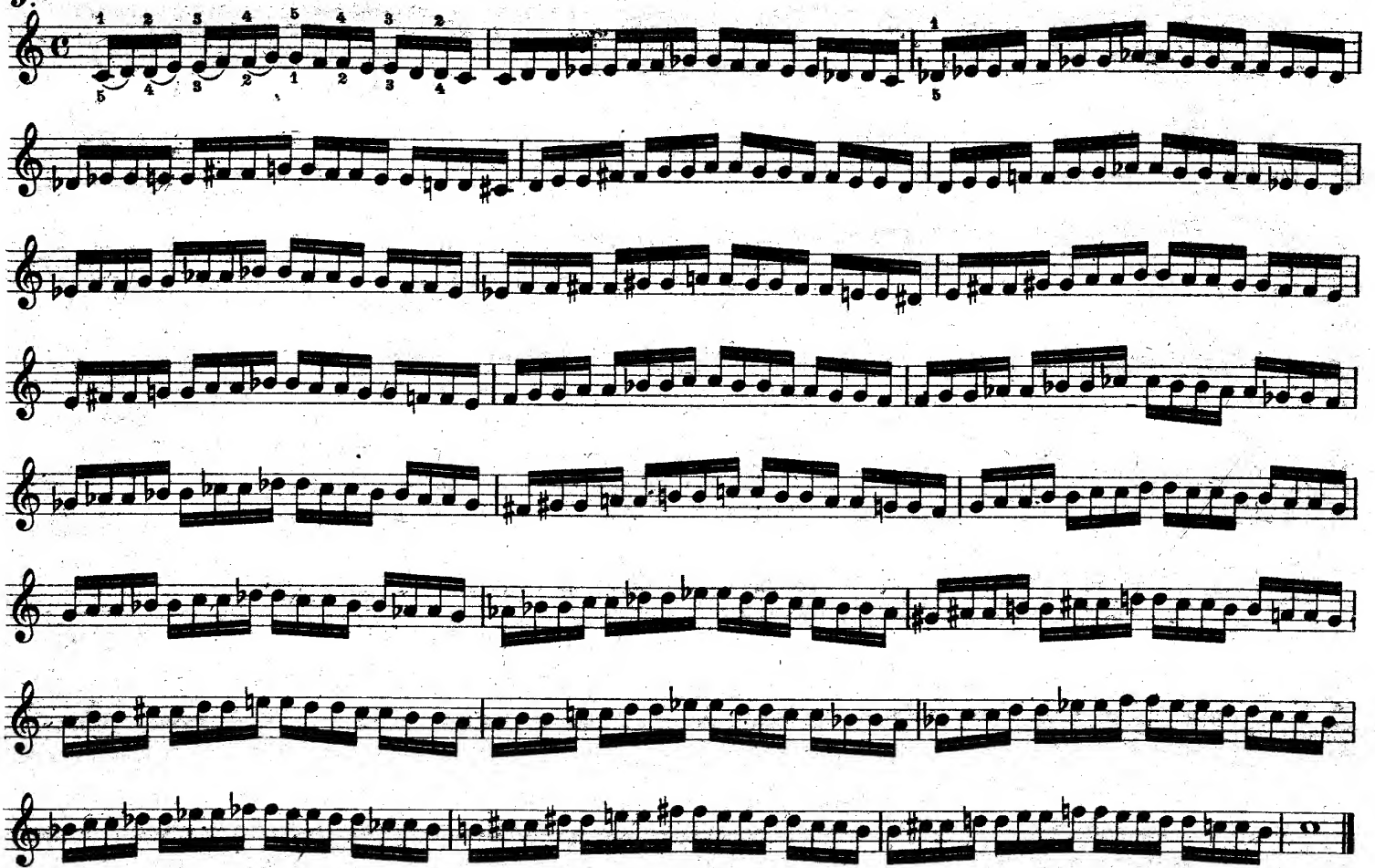
7.



8.



9.



10.



81.

11.

Musical score for exercise 11, featuring ten staves of music in G major. The notation includes various fingering and breath markings. The first staff has a sequence of numbers above the notes: 1, 2, 3, 4, 8, 2, 1, and a '5' below the first note. The eighth staff has a sequence of numbers above the notes: 5, 4, 3, 2, 3, 4, 5, and a sequence of numbers below the notes: 1, 2, 3. The music consists of eighth and sixteenth notes, often beamed together, with some slurs and breath marks.

12.

Musical score for exercise 12, featuring two staves of music in 2/4 time with a key signature of one flat (F major or D minor). The notation includes various fingering and breath markings. The first staff has a '5' above the first note, and the second staff has a '5' below the first note. The music consists of eighth and sixteenth notes, often beamed together, with some slurs and breath marks.

This page contains eight systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is dense, featuring many accidentals (sharps, flats, naturals) and a complex melodic and harmonic structure. The piece concludes with a final measure marked with a fermata and a repeat sign.



40 I.

13. *legato*

13. *legato*

1 2 1 2 2 2 3 4 4 5 5 4 2 3 1 2

5 4 4 3 3 2 2 1 3 2 4 3 6 4

14.

14.

1 4 3 2 5 4 3 2 1 4 3 2 5

5 4 3 2 1 4 3 2 5 4 3 2 1

15.

15.

5 4 5 4 5

5 4 5 4 5



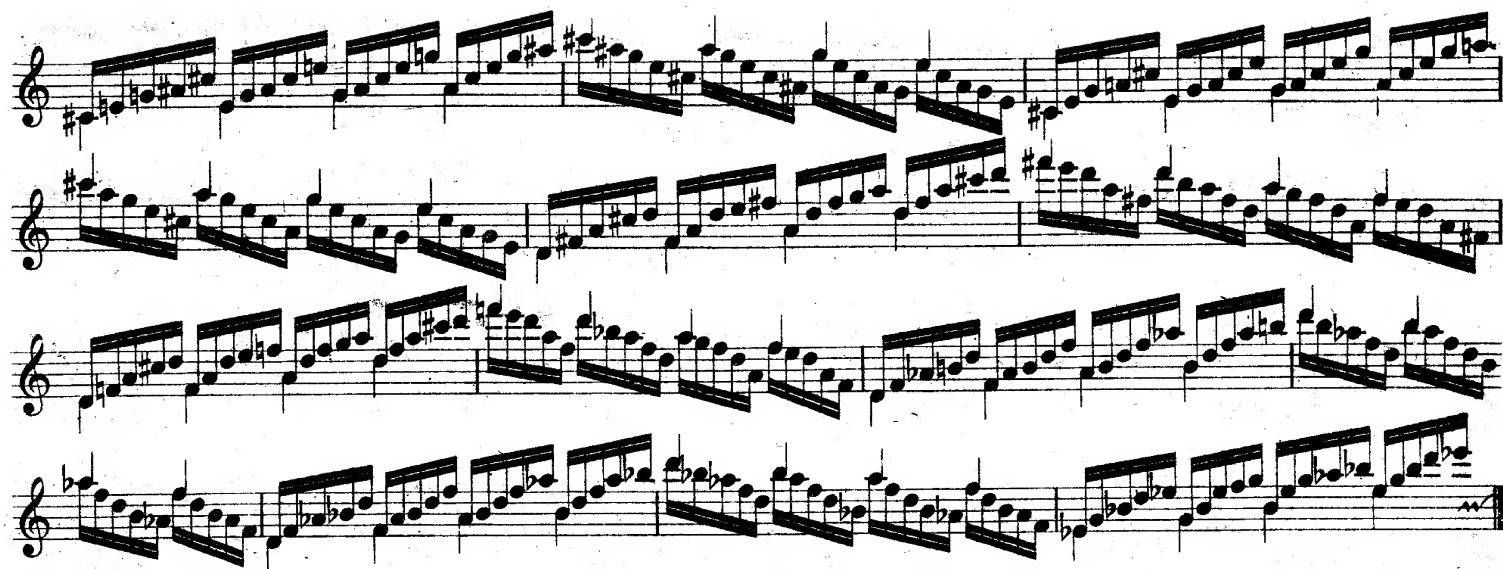
16.



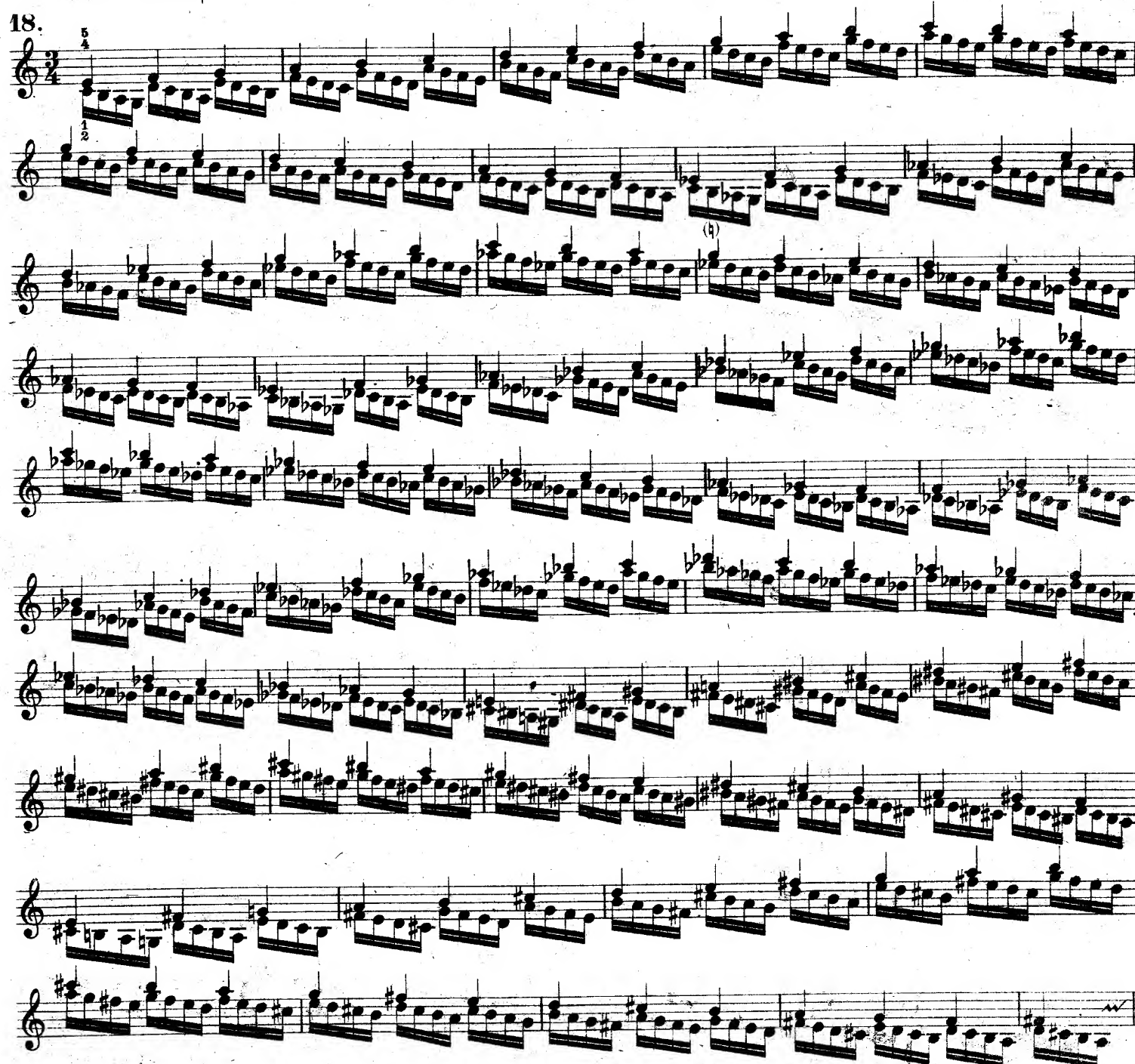
A musical score for a piano piece, consisting of five systems of two staves each. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots.

17. (*ben tenuto*)

A musical score for a piano piece, consisting of four systems of two staves each. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots.



18.





19.

Exercise 19 consists of 12 measures. The first measure includes fingering: 2 1 3 4 5 2 1 for the right hand and 4 3 2 1 4 5 for the left hand. The key signature changes from one flat to two flats, then to three flats, and finally to four flats. The exercise features a continuous eighth-note pattern in the right hand and a corresponding eighth-note pattern in the left hand, with various accidentals and ties.

20.

Exercise 20 consists of 12 measures. The first measure includes fingering: 5 1 for the right hand and 1 5 for the left hand. The key signature changes from one flat to two flats, then to three flats, and finally to four flats. The exercise features a continuous eighth-note pattern in the right hand and a corresponding eighth-note pattern in the left hand, with various accidentals and ties.

21.

22.

Handwritten musical score for guitar, numbered 22. The score consists of 12 systems, each with a treble and bass staff. The music is written in 3/4 time and features complex, fast-paced patterns with many accidentals (sharps, flats, naturals) and fingerings (numbers 1-5). The notation is dense and appears to be a technical exercise or a piece of music for guitar.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is highly technical, featuring rapid sixteenth and thirty-second note passages, often beamed together. Key signatures vary across the systems, including one with three sharps (F#, C#, G#). Fingerings are indicated in several places, such as '4 3 5 3' and '2 3 1 5'. The piece ends with a double bar line and repeat signs in the final system.

## 23.

Linke Hand 2 Oktaven tiefer. *Left hand 2 octaves lower.* Main gauche 2 octaves plus bas.

## 24 a. Andante.

\*) Ausführung (Execution):



Edition Steingraber.

An Stelle der von H. Ehrlich herrührenden № 24 der 1. Auflage vorliegender Ausgabe ist obige Originalstudie von K. Tausig getreten. Vgl. H. Ehrlich, "Wie spielt man Klavier" Seite 29, wo Ehrlich selbst seine erste diesbezügliche Notiz in der Ausgabe Bahn als Druckfehler bezeichnet.



24 b. (Als Nebenübung zu 24<sup>a</sup> vom Herausgeber hinzugefügt.)

25. *legato*

The image displays a piano exercise, numbered 25, marked 'legato'. It is presented as a single-page score with eight systems of two staves each. The first system is in C major, 2/4 time, and features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The subsequent systems show various key signatures and rhythmic patterns, including sixteenth-note runs and chords. The final system ends with a double bar line.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clef). The music is written in a complex, rhythmic style with many beamed notes and frequent changes in key signature. The notation includes various musical symbols such as treble and bass clefs, key signatures (flats and sharps), and complex rhythmic patterns with many beamed notes. The piece concludes with a double bar line and a repeat sign at the end of the eighth system.



22 I.  
26

# Übungen mit fortrückender Hand. Unter- und Übersetzen der Finger.

EXERCISES WITH THE HANDS IN PROGRESSIVE MOTION. TURNING THE FINGERS OVER AND UNDER.

EXERCICES AVEC LES MAINS EN MOUVEMENTS PROGRESSIFS.

EN TOURNANT LES DOIGTS EN DESSOUS ET AU DESSUS.

27.

28.

The musical score is written for a vocal solo and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a major key. The notation includes various musical symbols such as notes, rests, and accidentals. The page is numbered 28 in the top left corner.

[illegible]

30.

Exercise 30 is a single melodic line in 3/4 time, written in B-flat major (two flats). It consists of 16 measures. The first measure is a whole note chord (F4, A4, C5). The subsequent measures are eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are written above and below the notes to indicate fingerings. The exercise concludes with a final whole note chord (F4, A4, C5).

31.

Exercise 31 is a piano piece in 3/4 time, written in B-flat major (two flats). It consists of 16 measures. The first measure is a whole note chord (F4, A4, C5). The subsequent measures are eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are written above and below the notes to indicate fingerings. The exercise concludes with a final whole note chord (F4, A4, C5).

32.

Exercise 32, measures 1-4. The score is in 6/8 time, featuring a treble and bass staff. The key signature has one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 1, 2, 3, and 4 are placed below the first four measures.

Exercise 32, measures 5-8. The score continues in the same key and time signature. Measure numbers 5, 6, 7, and 8 are placed below the first four measures of this system.

33.

Exercise 33, measures 1-12. The score is in 6/8 time, featuring a treble and bass staff. The key signature has one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 1 through 12 are placed below the first four measures of the first system.



34.

The page displays 12 systems of musical notation for guitar. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive fingering numbers (1-5) written below the notes. The key signature changes from one system to the next, starting with one sharp (F#) and moving through various combinations of sharps and flats.

This page of musical notation consists of 12 staves, arranged in a single system. The notation is written in a single clef (likely bass clef) and includes various musical symbols such as notes, rests, and accidentals. The piece is characterized by complex rhythmic patterns and frequent use of accidentals, particularly flats and sharps. Fingerings are indicated by numbers 1 through 5 above or below the notes. The notation is dense and covers the entire page, with no margins. The piece appears to be a single melodic line, possibly for a piano or a voice instrument.

35. *ben tenuto*



36.

This musical score, labeled '36.', consists of ten systems of two staves each (treble and bass clef). The music is written in a key with one flat (B-flat) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex fingering indicated by numbers 1-5 above or below the notes. Numerous accidentals (sharps, flats, naturals) are used throughout the piece. The notation includes many beamed notes and slurs, suggesting a fast and technically demanding exercise. The final system ends with a double bar line and a repeat sign.

This page contains 12 staves of musical notation for a guitar piece. The notation is written in a single system across the staves. The music features various musical symbols, including notes, rests, and accidentals, along with numerous fingerings and articulations indicated by numbers and dots. The music is written in a single system across the staves.

37.

Exercise 37, measures 1-4. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). The first staff contains measures 1-2, and the second staff contains measures 3-4. The music features eighth and sixteenth notes, with some triplets. Fingering numbers (1-5) are indicated above the notes.

38.

Exercise 38, measures 1-16. The score is written for two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music is highly technical, featuring many triplets, sixteenth notes, and complex fingering patterns (1-5) indicated above the notes.

This page contains 12 staves of musical notation. The notation is complex, featuring many eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5. Dynamic markings, specifically the number '8', are placed above several measures. The key signature changes throughout the piece, with some staves featuring four sharps (F#, C#, G#, D#). The music is written in a single system across 12 staves.

39.

This page contains a piano exercise numbered 39, consisting of six systems of music. Each system is written for piano and includes a treble and a bass staff. The music is characterized by rapid, ascending and descending runs, often with slurs and specific fingering numbers (1-5) indicated above or below the notes. The key signature changes from one system to the next, starting with one flat (B-flat) and moving through various keys including two flats, one sharp, and two sharps. The exercise is highly technical, focusing on finger dexterity and scale-like patterns.

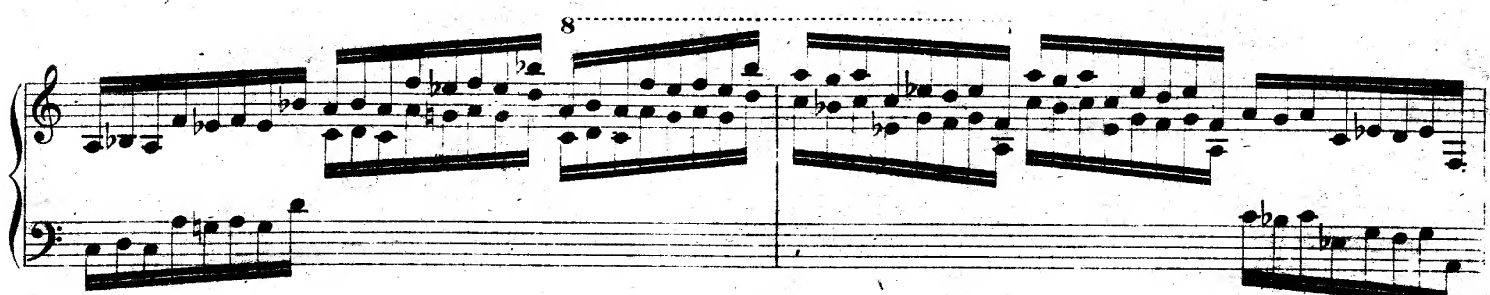
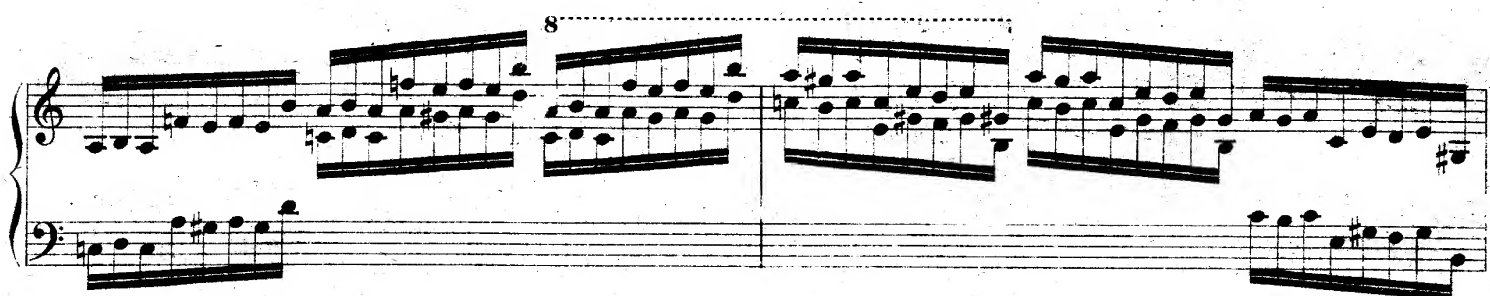
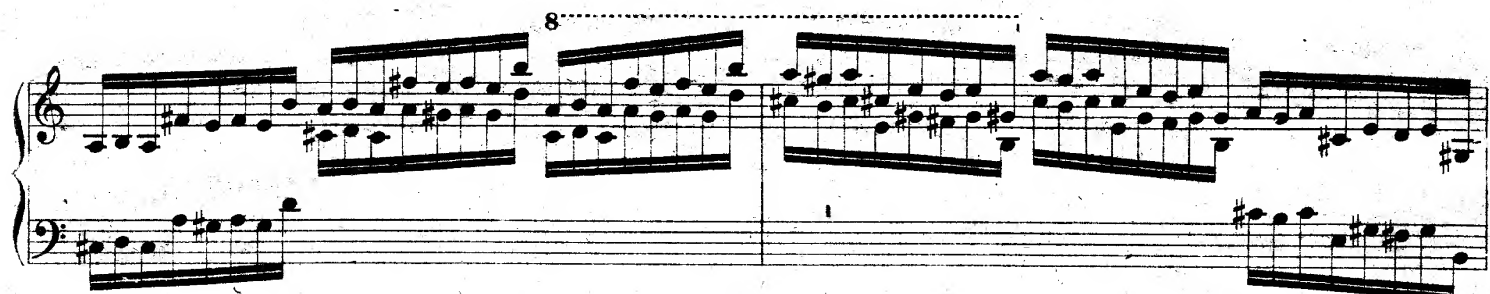
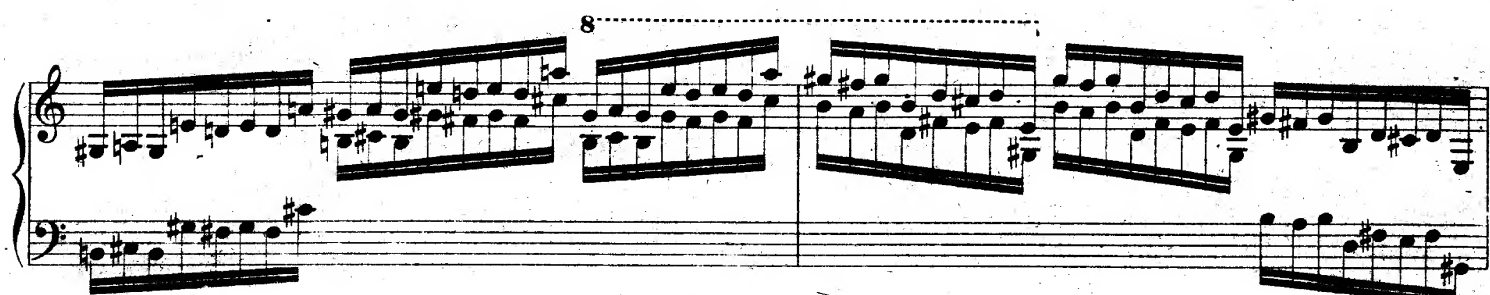
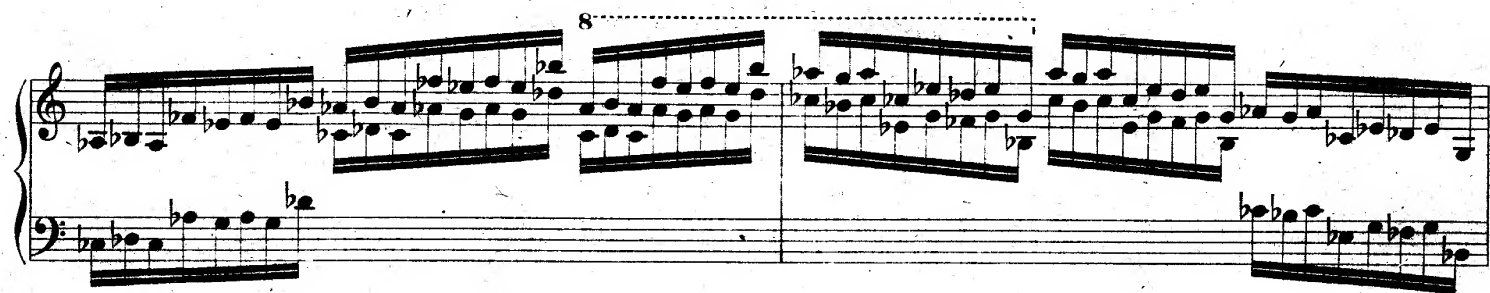
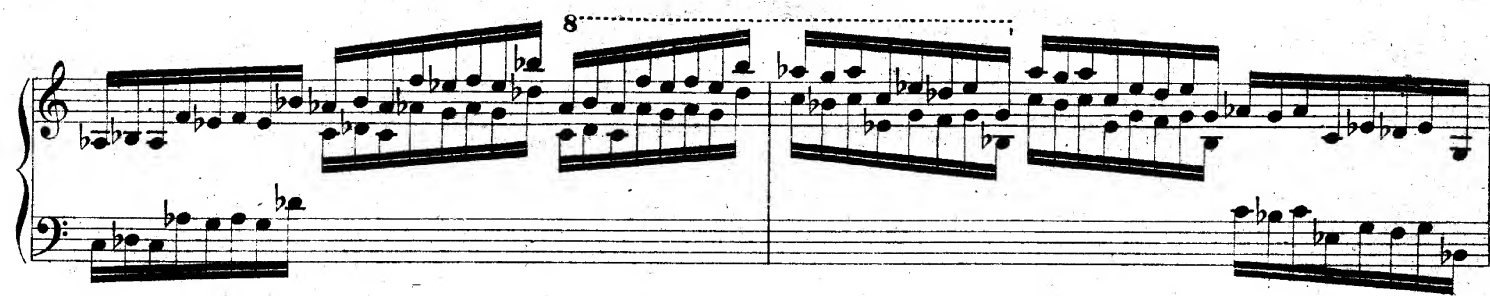


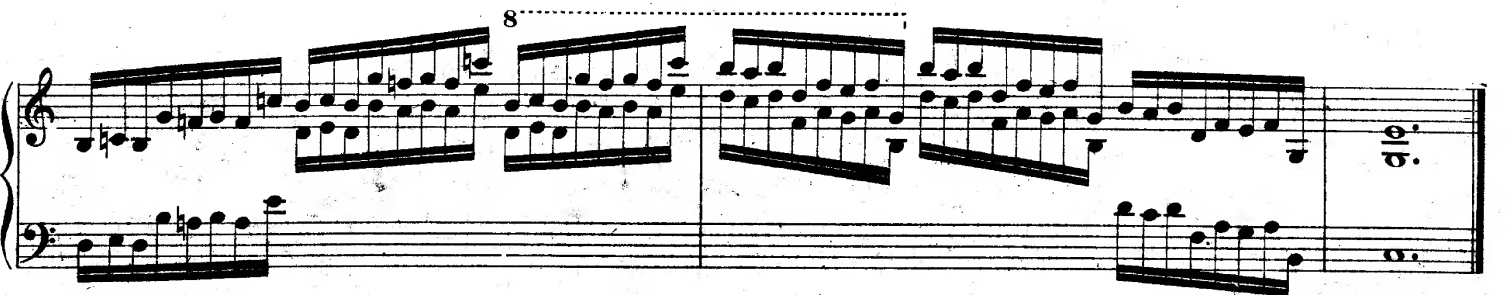
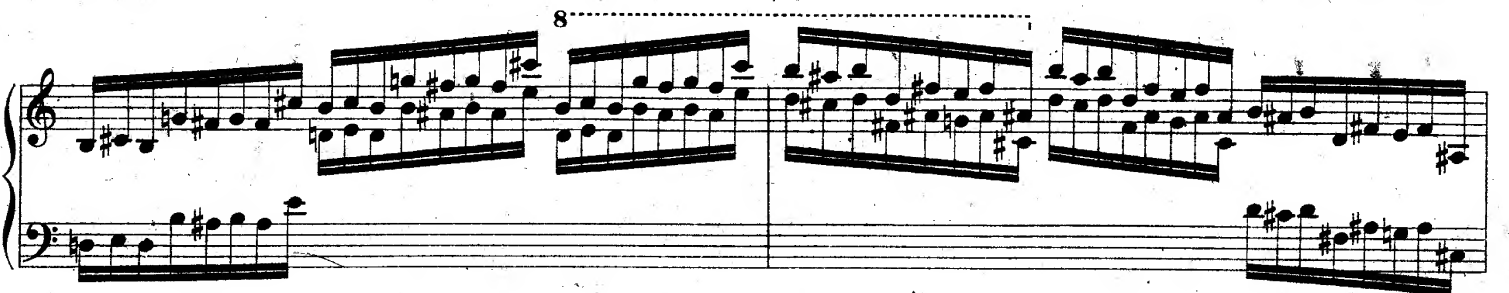
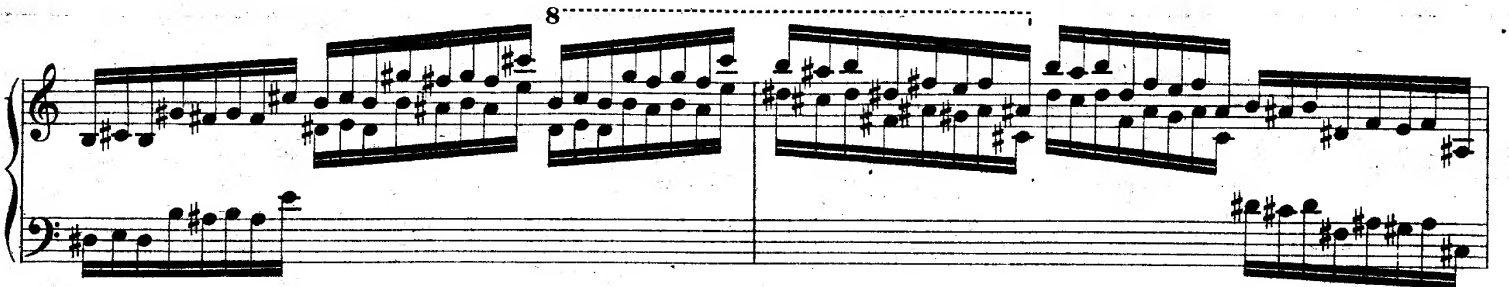
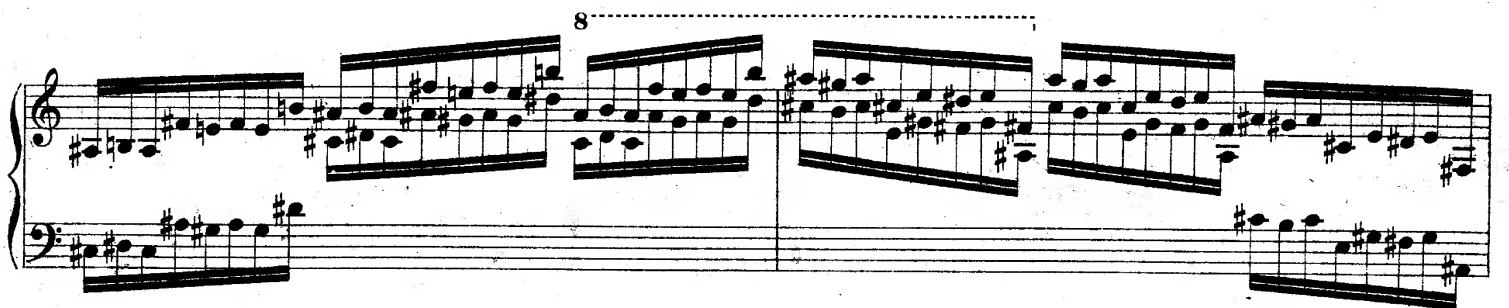
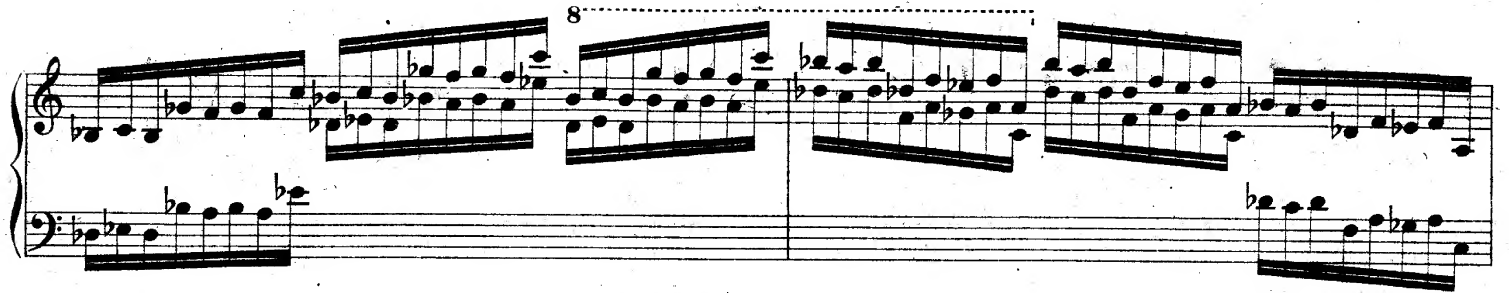
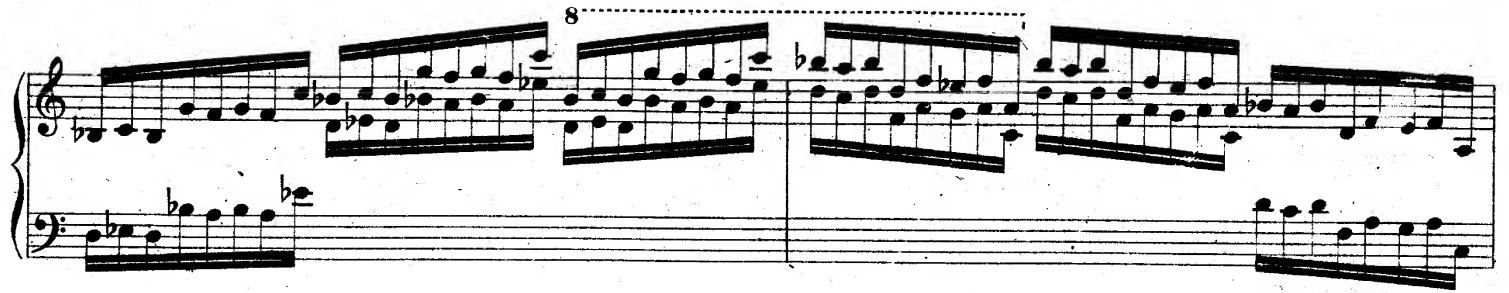
The musical score consists of six systems, each with a treble and bass staff. The notation is highly technical, featuring many slurs, ties, and specific fingering numbers (1-5). The key signature has one sharp (F#) and the time signature is 3/4. The piece shows a variety of melodic patterns, including ascending and descending scales, arpeggios, and complex rhythmic figures. The notation is dense, with many notes beamed together.

The image displays a page of piano sheet music, numbered 36 1. It consists of six systems of grand staves (treble and bass clef). The music is highly technical, featuring complex melodic lines with many triplets and sixteenth-note passages. Fingering numbers (1-5) are written above many notes. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the systems. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (p, f). The page is published by Edition Steingraben.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical notes, rests, and fingerings. The first five systems are in a key with one flat (B-flat major or D minor), while the sixth system is in a key with two flats (B-flat major or D minor). The piece is characterized by complex, flowing lines with many slurs and ties, indicating a continuous, melodic style. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a final cadence in the sixth system.







40.

41.

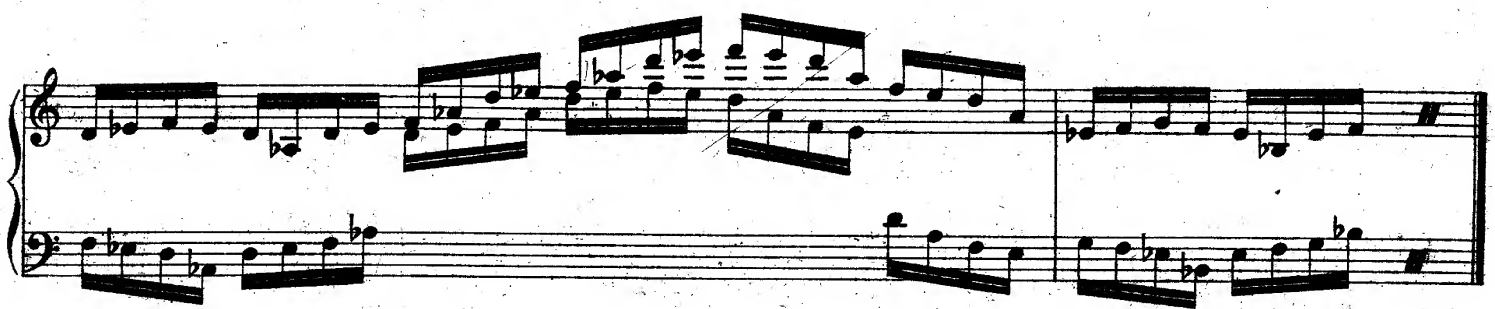
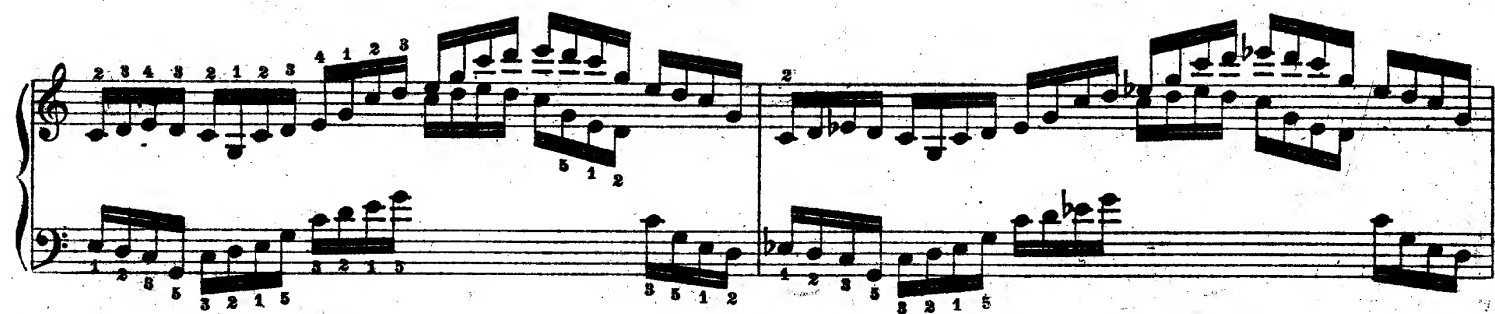
This musical score, numbered 41, consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and a bass staff. The music is characterized by rapid, flowing sixteenth-note passages in both hands. Fingerings are indicated by numbers 1 through 5 above or below the notes. The key signature changes from one system to the next, moving through various shades of major and minor. The first system begins with a treble clef and a key signature of one flat. The second system introduces a key signature of two flats. The third system features a key signature of three flats. The fourth system has a key signature of one sharp. The fifth system is in a key signature of two sharps. The sixth system concludes with a key signature of three sharps. The notation includes many beamed sixteenth notes, creating a sense of continuous motion throughout the piece.

42 I.

42.

The musical score is written for piano and consists of five systems of two staves each. The notation is highly technical, featuring rapid runs and complex rhythmic patterns. Fingering is indicated by numbers 1 through 5. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second system, and then to three sharps (F#, C#, G#) in the third system. The score concludes with a double bar line in the fifth system.



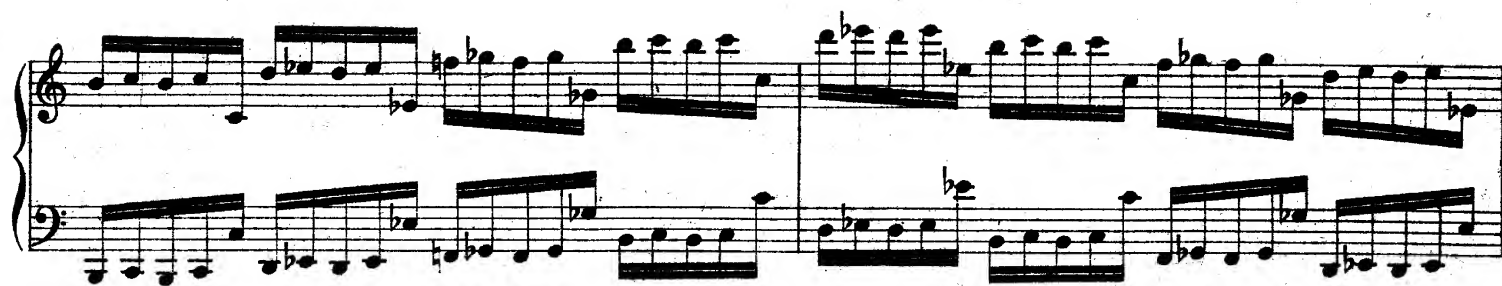


43.

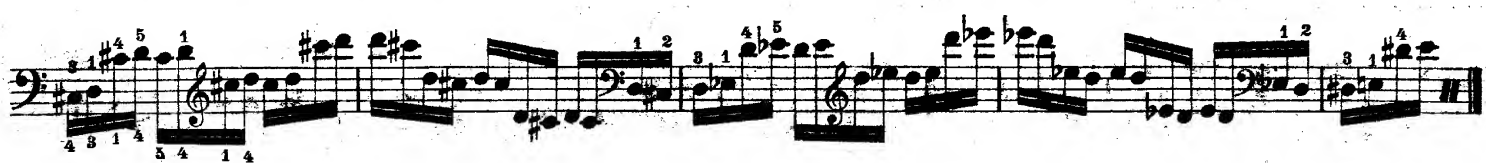
Exercise 43 consists of eight measures of music in 6/8 time. The first measure is marked with a fingering of 4 5 1. The piece features a complex melodic line in the right hand and a more rhythmic, often octaved, line in the left hand. The key signature has one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and slurs.

44.

Exercise 44 consists of eight measures of music in 6/8 time. The first measure is marked with a fingering of 4 5 4 5. The piece features a complex melodic line in the right hand and a more rhythmic, often octaved, line in the left hand. The key signature has one flat (B-flat). The notation includes various accidentals (sharps, flats, naturals) and slurs.



45.



46. *legato*

The musical score for exercise 46 is presented in a single system with two staves. The first staff is in bass clef and the second in treble clef. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is marked '46. legato'. The notation includes various note values, rests, and fingering numbers. The piece concludes with a double bar line in the final measure.

The first system of the musical exercise consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex, chromatic melodic lines with frequent accidentals (sharps, flats, and naturals). The music is written in a 3/4 time signature, with eighth and sixteenth notes predominating.

47. *legato*

The second system continues the exercise, starting with the label '47. legato'. This system includes fingerings (numbers 1-5) and slurs above the notes, indicating a smooth, connected performance. The chromatic patterns continue across two staves, with the upper staff in treble clef and the lower staff in bass clef. The notation includes many accidentals and complex rhythmic groupings.



48.

This musical score, labeled '48.', consists of ten staves of music. The first five staves are in treble clef, and the last five are in bass clef. The music is written in a key with one sharp (F#) and includes various scales and arpeggios. Fingerings are indicated by numbers 1-5. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The exercise is divided into two main sections, each with five staves.

49.

Linke Hand 2 Oktaven tiefer. *Left hand 2 octaves lower.* Main gauche 2 octaves plus bas.

50.

Linke Hand 2 Oktaven tiefer. *Left hand 2 octaves lower.* Main gauche 2 octaves plus bas.

